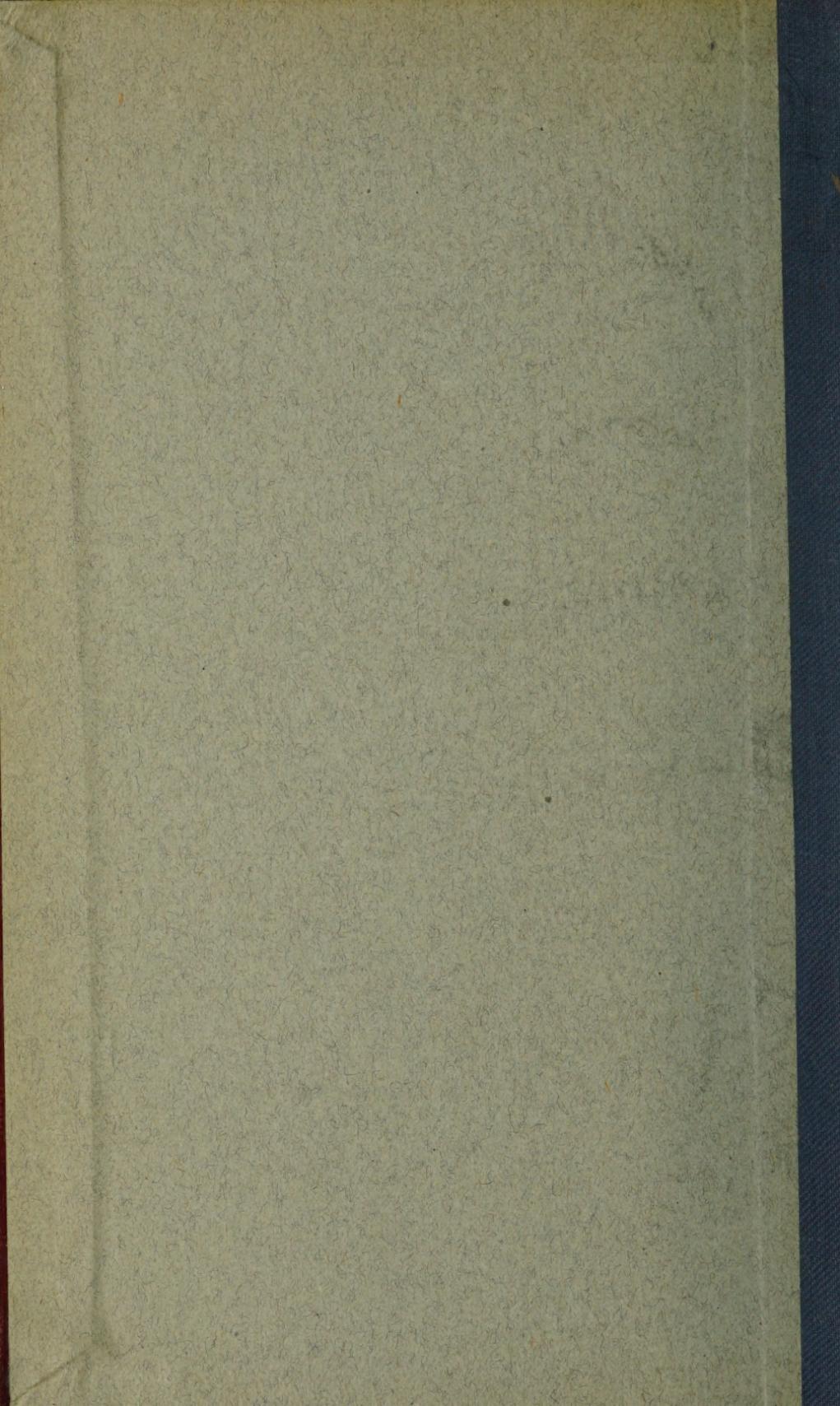


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Costumes for Bazaars and Masquerades



Price Fifteen Cents

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ALTHOUGH soft silks, velvet and tulle, glittering stones and silver and gold braid undoubtedly make the most elaborate and beautiful fancy-dress costumes, exceedingly effective and satisfactory results may be achieved with cotton materials, crêpe paper, tinsel, gold and silver paper and the paint box, with which clever fingers may skillfully imitate the costumes desired.

Old kid slippers may be gilded, silvered or bronzed and gold and silver trimmings and bands supplied in the same way with stencil patterns. Gold and silver paper may be cut out in designs and strips for bands.

Ordinary mosquito netting and tarlatan may be substituted in place of tulle, when an airy, transparent material is required.

Inexpensive cotton voile or cheesecloth is charming for blouses, sleeves, collars and wherever else a thin cotton is required, and unbleached muslin or cotton flannel in white or colors may be useful for many costumes where velvet or cloth is to be simulated.

Stars, crescents and witch hats, as well as many other novelties for fancy-dress costumes, stencil designs, gold and silver paper and paint may be obtained from the Dennison Manufacturing Company, Boston, 26 Franklin Street; New York, 15 John Street and Fifth Avenue and 26th Street; Philadelphia, 1007 Chestnut Street; Chicago, 62 E. Randolph Street; St. Louis, 905 Locust Street. Prices cannot be quoted on account of unsettled conditions.

UNITED STATES

In these days when our hearts are with our boys in Europe, and all social activities tend to relief work in one form or another, there is no end of occasions when one requires a star-spangled costume, and if one's conscience or purse will not permit an expenditure for dress not listed as a necessity, this charming costume in red, white and blue will sustain one in an outward display of patriotism without opening one's purse too wide.

MATERIAL REQUIREMENTS

White voile, China silk, batiste, organdie, lawn, bunting, muslin or cheesecloth for the chemise portion of the dress and the same material may be used for the sleeves, unless a heavy fabric is used for the dress, in which case a thin Georgette or sheer material would be prettier for the sleeves. Sateen, muslin, crêpe, bunting or any light-weight silk, cotton or woolen material may be used for the yoke, sash and trimming bands on the skirt. Silver paper stars are required for trimming.

DIRECTIONS

In making this dress, a one-piece chemise dress pattern may be used, cutting out deep armholes and running off the neck to slender straps on the shoulders, and covering with silver stars. The foundation of the dress should be white, this color predominating so as to bring out in striking relief the red and blue stripes and silver stars. To give the best effect and preserve the true character of the national emblem, make the deep yoke blue, the sash and two upper stripes red and the border on the lower edge of the skirt blue. Silver stars should be pasted across the yoke diagonally at the front and back, and they would be pretty on the ends of the girdle. They may also be applied to the border on the lower edge of the skirt if a more elaborate effect is desired. A blue band may be worn around the hair ornamented with silver stars. Silver or white slippers could be worn, or dark blue satin would look well finished with small silver stars.

As this costume is made on the straight lines of the present fashions, often a dress which one may have can be used as a foundation and the trimming applied or the occasion, sewing with tacking and basting stitches.



RUSSIA

This costume must not be taken literally as the only authentic Russian peasant costume, for the costumes of the peasantry are widely different in the various localities. Then, too, Russian population is made up of an agglomeration of different races, all of which tends to make a wide diversity of styles.

MATERIAL REQUIREMENTS

White crêpe, cheesecloth or lawn for the collarless blouse, challis, sateen, flannel (either wool or cotton) or heavy satin in the shade of red in the Russian flag for the fitted waist and skirt. In place of hand embroidery, upholstery braid could be used or even stenciling in white, red and gold for the embroidery down the front and on the shoulder straps of the blouse. The same braid or stencil design could be repeated on the cap. In making the apron, use the same material as for the blouse. Black low shoes and white stockings, or Russian boots may be worn with this costume. Strings of pearls or other heavy beaded necklaces as well as bracelets, rings and ear rings are an important part of this dress.

DIRECTIONS

Very gorgeous are the gala dresses worn by the Russian peasantry on fête days. Gold and fur trimmings are used most lavishly and beautiful silks, cloth and velvet are the materials generally employed.

A very important part of the Russian costume is the head-dress or turban which is strikingly characteristic. With this costume is worn a turban with a stiff tam crown supported by a stiff side-crown section, and under this band is a rounded brim or side extensions very similar to the Dutch caps in effect. To harmonize with the costume, the cap should be in red, embroidered with gold, red and purple. As for the dress stenciling or upholstery or heavy dress braid or embroidery may be used.

The bodice and skirt made of red material may be trimmed as lavishly as one desires, so as to give a very rich appearance. Any brilliantly colored border design may be used on the white apron or cross stitching worked in mercerized thread or fine wool across the lower edge will be extremely effective. The tight bodice and abnormally full skirt worn over numerous petticoats are characteristic of the peasant costume.

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BELGIUM

In representing Belgium in this youthful costume the colors of the Belgian flag are used. It is a charming adaptation for an aide at an Allies' or Belgian relief bazaar, or it may be worn at any time to typify the Belgian national colors.

MATERIAL REQUIREMENTS

White organdie, lawn or Georgette crêpe for the cap, fichu and apron. Black velvet for the cap and apron bows. Sateen, China silk or any light-weight cotton material may be used for the bodice and skirt. Sufficient black material for the bodice, yellow for the turn-back cuffs and a dull red for the skirt. Yellow stockings and red or black slippers could be worn, or black slippers with red heels would be effective.

DIRECTIONS

Not to deviate from the true character of this costume, the colors of deep red and dull yellow in the Belgian flag should be matched exactly for the materials of the dress. Make the bodice all black, with deep turn-back cuffs in deep yellow. The entire skirt should be a dull red. Use yellow for the crushed girdle and band across the upper edge of the bodice. Net, sheer lawn or organdie are suitable materials to use for the cap, fichu and apron, or a lighter, more dainty effect could be given by using lawn or organdie for the fichu, apron and cap and ruffling with Brussels net. A band of narrow velvet ribbon may be used around the cap, and tiny velvet bows festooned on each side to give a pocket outline. The material used for the frills on the fichu should be used at the ends of the short sleeves. For this dress, as for many other costumes, when a beautiful dress is desired and expense need not be considered, satin or taffeta would be entirely satisfactory materials to use.



ITALY

In representing Italy a composite dress taken from the peasantry garb has been designed in the colors of the Italian national emblem.

MATERIAL REQUIREMENTS

White crêpe, batiste or cheesecloth for blouse, red bodice and apron, for which challis, soft red muslin, bunting or sateen may be used. Bright green material is used for the skirt, using the same as for the bodice, or a combination of sateen and wool, such as challis may be used to afford a contrast.

Embroidery in dark blue and white trims the apron, although stenciling could be used to represent embroidery. Cheesecloth may also be used for the *zendada*, the veil which falls so gracefully down in back from the square-shaped cap, which may be fastened with large-headed pins in pearl or colored stones. Long, heavy necklaces, ear rings, many bracelets and rings may be worn. White stockings and black kid slippers should complete this costume.

DIRECTIONS

If, as observation of the people we meet inclines us to believe, that dress is an outward and visible sign of character, then the Italian race are the gayest and most light-hearted of all people. A love of color and personal adornment is inherent in them, and often brilliant colors are intermingled regardless of harmony, and the effect, far from being crude and jarring, is most picturesque. They display a great deal of jewelry in gold and silver settings, studded with pearls, coral, turquoise and other semi-precious stones, and it is not unusual for a peasant to go barefoot even though she may be profusely decorated with jewelry. The bodice should be made of red cloth and snugly fitted. The band of blue which passes over the shoulders and terminates in a "V" in front is connected with crossed white ribbons, suggesting the cross on the dull red center of the Italian flag. Crinoline, covered with the same white material used for the veil, may be used for the square-shaped cap.



FRANCE

For tableaux a national costume is more stately depicted in Greek drapery (see "America"), using flags, colored strips sewed together or plain fabric trimmed with stars. This type of costume loses its dignity, and indeed, it seems little less than desecration to wear it at a masque or when serving as an aide at a bazaar. For such purposes, the national colors may be combined in a modernized dress in a more coquettish style, like the one pictured here.

MATERIAL REQUIREMENTS

China silk, sateen, muslin, challis or bunting may be used for this costume. The apron and bib, collars and cuffs may be of white lawn or sateen, or a sheer organdie may be used for the apron and bib trimmed with Valenciennes, the lace of France. For the liberty cap, use red sateen, if the costume is made of this material. White stockings and black patent-leather slippers with gold or silver buckles or sandals will be required.

DIRECTIONS

To make this costume most effective, use dark blue for the close-fitting bodice and make the back portion of the skirt of alternate strips of red and blue of the same width as the center-front panel in white. It should be short, about eight or nine inches from the ground. The bib of the apron should fill in the front of the bodice, with a lace frill and a few tucks across the top. Make the apron a little less than half the skirt length and edge with lace and simulate lace pockets. The same white material used for the skirt front may be used for the collars and cuffs. A gold filigree eagle may be fastened to the front of the small liberty cap, which may also be made of red sateen. This costume would be charming in satin, with apron in sheerest organdie or in velvet with a satin front panel and apron.



ENGLAND

(English Milkmaid)

Pastoral life in England may be charmingly depicted by the eighteenth-century milkmaid, whose picturesque dress makes even the most democratic person regret the repealing of all sumptuary law which is responsible for the gradual elimination of the picturesque peasant garb in foreign countries and the adoption of the less attractive, and usually more tawdry, modern dress.



In petticoat of green
Her hair about the eyne,
Phyllis beneath an oak
Sat milking her fair flock

Among that sweet-strained moisture, rare
delight,
Her hand seemed milk in milk, it was so
white.

(WILLIAM DRUMMOND.)

MATERIAL REQUIREMENTS

Although the original peasant costume was made of a heavy woolen similar to serge it is advisable to reproduce it in a light-weight cotton, such as sateen or muslin, as it will doubtless be worn indoors and will be much more comfortable than a heavy cloth.

Use blue sateen for the bodice and puffed skirt, with a bright red lining to the puffed skirt and a red underskirt. Black velvet lacings and a band and bow for the cap will be required, and white lawn for the mob cap and apron. White stockings and black slippers with red heels and bright steel buckles should be worn. A papier-mâché pail and a tiny gilded stool may be carried to complete the character.

DIRECTIONS

When Marie Antoinette and the ladies of her court played a rôle of dairy maids in the Petite Trianon, they copied the picturesque costume of the English milkmaid, in gay chintzes, silks and striped fabrics and wore exquisitely dainty caps and aprons and high slippers as befitting these high-born dames accustomed to wearing only the most beautiful fabrics and laces. So while the milkmaid's costume will be historically correct reproduced in dark blue and red with white linen cap and apron, it may for more fanciful effect be made with a plain green (or any other preferred color) bodice and under skirt, with gayly striped cretonne or chintz panniers draped high with a plain-color lining. The cap and apron may be sheer and lace trimmed.

When going forth in holiday attire the English milkmaid tied her apron with gay ribbons and fastened bunches of ribbons on her shoes. Often, too, as an alternative for the mob cap of everyday she would wear a flat straw placque, gayly decked with ribbons and tied under the chin.

AMERICA

Although in every impersonation the individual must have certain attributes of manner and form which befit the assumed character, there are some impersonations which, lacking the essential distinctions, are not only meaningless but often made ridiculous when assumed by a person lacking the physical qualifications. This majestic figure, symbolical of our country, should only be attempted by a regal, stately figure, who will give to it the dignity and poise it requires.

MATERIAL REQUIREMENTS

A flag forty-two inches wide and two yards and a quarter long, or bunting in red, white and blue. Nun's veiling, voile or cotton crêpe may also be used, and for a very magnificent costume satin would be effective. The spear of fame should be carried. Gold paper or cloth of gold for the crown. Sandals should be worn.

DIRECTIONS

In making this costume the colors should be evenly spaced for the drapery and arranged as pictured here, beginning at the right side of the front, where it is fastened at the waistline, then drawn up to the shoulder and passed under the left arm. The arrangement in the back is similar to the front, but the end should be drawn around as far as possible to cover the right side of the underskirt. For the foundation, a plain draped bodice with shoulder straps and a gathered or gored skirt of the same material in white as used for the drapery. The crown may be of cardboard, gilded, or gold paper folded in points will give a good effect. The spear may be a gilded stick with a spearhead made of gold paper.

This costume may also be used for France, by placing the blue at the top, as in the French flag the colors follow in the order of blue, white and red. For the crown, use the Fleur de Lis of France, illustrated on the head at the upper right.

For England, use the Union Jack, or place the stripes on the blue background. For the English crown, the strawberry motif may be used as illustrated on the head below.



MISS INDE PENDENCE

(A Ward of Uncle Sam's)

In dressing this character the native cowboy costume has been the inspiration and is depicted here in a feminine adaptation in the colors of the American flag. It typifies the democracy and freedom of the whole country from East to West.

MATERIAL REQUIREMENTS

White cotton voile or bunting for the blouse, red-and-white-striped bunting for the skirt, and blue bunting with white stars for the girdle, collar and cuffs. Broad white or gray felt hat with a drapery of blue-starred bunting. White stockings, red-and-white-striped slippers, and star ornaments. A sheaf of laurel.

DIRECTIONS

To make this costume, use a plain shirt waist for the blouse, with short, turned-back cuffs and a deep turndown collar open at the neck. The collar and cuffs may be of blue-starred bunting, or the red-and-white-striped bunting of the skirt may be used, and a loosely knotted tie of blue-starred bunting worn. The skirt should be full-gathered, about two yards and a half wide, and a loosely-draped girdle worn, about twelve inches in width and three yards long. For a very rich effect satin may be used instead of cotton bunting or voile.

This same costume could be utilized to represent any nation by changing the colors to conform with the emblems of the country to be impersonated. It is especially recommended when a dress must be prepared hastily, as the silver paper stars may be bought and pasted on the blue background, and the rest of the costume may be readily prepared within a few hours. It would not be impractical made from crêpe paper in the national colors, and paper also could be used to cover the slippers. It would be exceedingly effective for a Fourth-of-July outdoor party, or for wear by aids at a National Bazaar, or for a group of dancers.

Miss Inde Pendence could have for an escort Uncle Sam, or a masculine adaptation of this costume could be worn, designed in the style of

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the cowboy costume in the same materials and color arrangement which have been followed for this one. For a masculine interpretation a white negligee shirt with a loose-knotted handkerchief around the throat, in blue with white stars, would be effective. Red-striped white trousers could be worn, and a sash of the same material as the handkerchief. White shoes and a sombrero with a starry blue scarf draped around the crown would complete the character.

For Uncle Sam's impersonation trousers of red-and-white striped material are worn, a low-cut vest of blue with white stars, a coat of plain-color blue lined with red, a white shirt with ruffles down the center and an old-fashioned pointed collar, a blue cravat and an old-fashioned high hat with a wide-spreading top crown in white silk beaver. The trousers are made with straps which are passed under the feet.



MARTHA WASHINGTON

(The First Lady of the Land)

This charming gown is characteristic of the early Colonial days.

In the teacup time of hood and hoop
And when a patch was worn.

MATERIAL REQUIREMENTS

Pretty flowered or striped chintz, voile or dimity may be used for the bodice, sleeves and skirt over a white sateen petticoat. Lace or sheer organdie for fichu and cap. Picot-edged, narrow-striped or flowered ribbons. Satin or kid slippers with fancy buckles. Bag of plain or flowered silk, beaded.

DIRECTIONS

Most of these dresses were made to fasten in the back. However, this design adapts itself nicely to a center-front opening. The bodice should be quite tight-fitting, and the sleeves full or snug-fitting, finished with one or more ruffles. The skirt is full-gathered over a petticoat revealed at the front. This petticoat in the dresses of the period was often quilted or trimmed with a ruffle of lace or material across the bottom, arranged higher on each side. In the more beautiful gowns lace was often frilled down each side of the skirt where it met the petticoat. The sheer white cap fastened with a ribbon bow was worn on all occasions by the women of this period, for, although at this time hair in Paris was worn extravagantly high, judging by the portraits, it did not find favor in American eyes. A reigning belle wrote: "I shall send you a pattern of the newest bonnet; there is no crown, but gauze is raised on wire and punched to a sugar loaf on top." As to the fichu, it may be of sheer net or of organdie, lace trimmed or finished with a frill of the same material. A description of a fichu from a letter printed in "Historic Dress in America" says: "The fuller it sets the handsomer it is thought. Nobody ever sets a handkerchief out in the neck, and a gauze handkerchief is always worn double and the longest that can be got." Beautiful flowered silks or satins, with silk petticoats, make the most exquisite dresses of this design, but pretty flowered cottons make an excellent substitute in combination with sateen and white organdie or voile.



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PRISCILLA

(A Puritan Maiden)



Apart from the Indian dress this pretty costume, is the only native American dress of which we can boast, and yet it is not truly American, as it was adapted from the peasant dress of England. This dress is named Priscilla, after the heroine of Longfellow's poem, who is celebrated for her arch reply: "Why don't you speak for yourself, John?" This same costume may be worn for a "Quaker Girl."

MATERIAL REQUIREMENTS

Gray chambray for waist and skirt, sheer white lawn for deep cape-like collar, cuffs, apron and cap. Gray Colonial shoes with silver buckles, and white stockings. Prayer book. For a very beautiful costume, taffeta silk, satin or velveteen may be used for the dress, with exquisitely fine organdie cap, collar, cuffs and apron.

DIRECTIONS

Use a plain, full-gathered skirt and simple shirt-waist with short sleeves for the dress. The skirt may be very full—that is, about three yards—or in keeping with the mode, if narrower skirts are the fashion. Plain turned-back cuffs and a deep cape collar should be worn, with hemstitched or bound edges, also a straight, gathered apron, buttoned in back, about four inches above the hem of the skirt. Use a little cap with circular-shaped or straight-band front and full-gathered back.

There are few costumes which have been copied and adapted as extensively as the "Quaker" girl costume. Its appearance in a comic opera or at a bal masque always assures instant success, for its simplicity, becomingness and traditional appeal endear it to all Americans, and even when worn abroad, its charm and naïvete are recognized and appreciated. It has been reproduced in many different materials, and in pale gray taffeta or satin, with fine organdie cap, apron, collar and cuffs trimmed with exquisitely fine lace, it forms

one of the most becoming and charming character dresses imaginable.

In place of the prayer book illustrated here, a silk bag may be carried, made of the same material as the gown. A gray poke hat is also often used with this costume.

The escort of "Priscilla" could be dressed in drab or dark-cloth knee trousers and a long-tail coat with a high stock, a soft-felt broad-brimmed hat and the shoes with large silver buckles usually worn by the men of the Colonial period.

ROMANCE

(Typical 1850 Costume)

Ornament it well with gimping,
Flowers, furbelows and crimping.
Let of ruffles many a row
Guard her elbows white as snow;
Knots below and knots above,
Emblems of the ties of love.
Let her hoop extending wide,
Show what petticoats should hide;
Carters of the softest silk,
Stockings whiter than the milk.

Characteristic of the Empress Eugénie period, is this charming old-fashioned gown, called "Romance." There lingers about this gown the spirit of the early days of our grandparents; and, just as old letters, garments and treasured antiquities take us in memory back to the past, in like manner do replicas of old-time dress and accessories carry us in spirit back to the days of long ago.

MATERIAL REQUIREMENTS

Satin, brocade or flowered cotton material for the bodice and overskirt drapery; net, lace or organdie for the sleeve ruffles, front of bodice and petticoat. Ribbon bows may be used across the front of the bodice, with gold or silver lace at the upper edge. Artificial roses and foliage on the hair, bodice, and festooning the drapery. Black velvet ribbons on the hair, wrists and the throat.

The hair may be arranged in the heart-breaker style, with three coils low in back and at the sides, with a center parting, and curls hanging on each side. Also with a single loose coil representing the "chignon" of earlier days. Low ballet slippers, in kid or satin, and white silk stockings may be worn. For an inexpensive dress, sateen could be used in conjunction with net ruffles.



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DIRECTIONS

Make the bodice tight-fitting, boning at the sides and front to give the long-pointed lines. The center front may be laid in fine plaits or gathered, and a band of gold lace used across the top. Adjust the ribbon loops, making each one to fit the space, and making them narrower toward the bottom. Finish each end with a handmade rose, or an artificial silk or cotton rose. The upper sleeves are tight and finished with two frills of net or lace. The same material should be used here as for the ruffles on the foundation skirt. The foundation skirt may be about two yards and a quarter wide, or wider, and should be extended with rows of feather-bone. Then the overdrapery may be adjusted, allowing about a yard more than for the folds of the skirt and festooning it with clusters of flowers front and back.

KATHLEEN MAVOURNEEN

(An Irish Colleen)

Kathleen Mavourneen is the beautiful Irish girl whose lover tenderly reproached her for slumbering beyond the break of dawn on the day he was parting from her, in the exquisite song of the same name by Julia Crawford (or Louisa Macartney).



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Kathleen Mavourneen! the gray dawn is breaking,
The horn of the hunter is heard on the hill;
The lark from her light wing the bright dew is shaking—
Kathleen Mavourneen! what, slumbering still?

MATERIAL REQUIREMENTS

For an inexpensive dress, dark blue chambray may be used for the skirt, and blue-and-white-striped chambray for the waist. Sheer white lawn kerchief and apron, and a red chambray Connemara cape. Blue stockings and black slippers with steel buckles. If materials are required for a richer effect, use dark blue satin for the skirt, with the blue-and-white-striped waist, and wear a red velveteen cloak, with the hood lined with blue satin, with apron and kerchief of sheer organdie.

DIRECTIONS

The skirt may be made full-gathered around the waist and about three or four yards in width. Use a plain shirt-waist pattern, with elbow sleeves, turned-back cuffs, low neck and turn-down collar. Make the apron with a short bib and trim it with two gathered pockets. Use a plain circular-cape pattern with a hood. A black velvet band or necklace with a cross pendant may be worn around the neck. The hair is simply coiled low in back and brushed softly back from the brow. This costume is typical of the dress which was worn by the Irish peasantry.

Part the hair on the left side or center, making a short parting about two inches deep. Part across the crown to behind the ears. Tie the back section of hair low at the back portion of the head. Brush the sides down smoothly toward the back where the hair is tied, drawing the hair deep over the brow on the right side and well down over the ears.

Take all of the hair in back and form it into a flat, round coil. Always twist the ends of the hairs securely around the stem of the strand to make it firm, keeping the coil soft until it is shaped and pulled into position with the fingers. Remember, in hair-dressing, that the hair must be pulled out and shaped with the fingers as much as with a comb. Do not use great, big-headed pins, but small, wavy bone or wire pins which may be slipped under the hair to hold it.

“LIGHT-OF-WAY”

(A Good Little Fairy)

This is the radiant Fairy of Light, and while she mostly appears to little boys and girls who become frightened in the dark, flashing her light in every nook and cranny to show that all the scary things are away, she also brings the light of her wisdom to help grown boys and girls who are groping about in the road of indecision, and, lifting her magic wand, which immediately glows like a brilliant star, she lights the way to peace of mind.

MATERIAL REQUIREMENTS

Electric-blue satin for bodice, satin for underskirt, tulle or tarlatan for skirt. Satin-covered wire for wings; roses and daisies for trimming bodice and skirt, silver stars for head ornament and wand. Electric light for wand. Silver-toned stockings, and silver slippers, with low or high heels.

DIRECTIONS

The wings are made of heavy satin-covered wire, about a yard long. To this is sewed an eighteen-inch-wide piece of tulle the same length, by incasing the wire like a cord on one side of the tulle. Then the wings are sprung into shape, the tulle is drawn down tightly, and the ends of the wire and tulle are caught together, fastened to the shoulders and covered with flowers where the ends join the bodice. The bodice is fitted with a side dart, and the skirt should be made of a satin foundation and two distinct skirts of tulle, placed one above the other, the underneath about six yards in width, the upper skirt about eight yards in width and each one gathered at the waist line.

This costume is charming in all white with white satin or sateen for the bodice. Keep in mind that tarlatan gives an exceedingly good effect and may be used instead of more expensive tulle.

Kid slippers may be silvered to imitate silver cloth, and tinsel or isinglass stars give a brilliant effect. For special features an electric battery could be used for illuminating the star in the wand. Linen or hand-made silk flowers could be utilized, and, to give a light, scattered appearance, only the ends of the stems should be attached to the dress.



DOMINO

(Of Monkish Aspect)

Of ecclesiastical origin and Italian conception, the domino has varied but slightly throughout the many changes of fashion. In early days it was worn openly as a disguise, and later was adopted as an ideal garment for gala adventures of all kinds and for masque.

MATERIAL REQUIREMENTS

Cashmere, linen, cotton poplin or gabardine, denim or sateen. Cord and tassel for girdle, and tassel may also be used on cap. Sandals are worn and a prayer book carried.

DIRECTIONS

Much confusion of identity may be caused by making the domino reversible and of a different color on each side. Then it may be hastily changed from one side to the other, if it is desired to create further mystery.

"A man's domino," it is stated in "Costume," "as typical of today as of five hundred years ago, consists of a long, ample robe of scarlet cashmere gathered into a plain yoke piped with satin. Of the 'angel' order, the wide, pointed sleeves are turned back to allow a narrow glimpse of satin, the fold held in place by a cord loop and a diminutive gold button sewn to the underarm seam above. The peaked hood is lined with satin.

A domino, however, may be made in all shades and of all materials, from muslin to silk. The dominos worn by women are often lighter in texture than those worn by the men. The hood is often varied, the cowl being supplanted for a round, full-gathered cap with a deep frill, on the "Little Red Riding Hood" order. Beautiful materials and colorings may be used, as desired. Often a domino is merely used as a covering for a beautiful dress which is later uncovered, the domino being cast aside. A long, plain kimono pattern may be used for this, with a hood cut pointed. Sandals are worn for a monk's attire.



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RUSSIAN VIVANDIÈRE

(A Dancing Costume)

Not a typical Russian costume is this dress, but an adaptation of different parts of native Russian dress to form a pleasing, elaborate dancing costume for a fancy-dress ball.

MATERIAL REQUIREMENTS

Velveteen or sateen for the slip-on coat and skirt. Cotton voile, Georgette crêpe, chiffon or linen for the blouse. Silver stars or brilliants to trim the coat and the headdress. Silver braid or lace for the coat, skirt and blouse. Swansdown or rabbit fur for the coat and the shoe tops. Strings of colored stones. Russian boots with fur tops.

DIRECTIONS

For this costume black velvet will be very effective, although dark red, green, blue or a brilliant light tone may be used. Sateen or flannel may be substituted for an inexpensive dress, and cotton wadding used in place of fur. The stars and trimming braids may be painted on or of tinsel. Cut the blouse with full Bishop sleeves, ending in deep frills, and a full waist, with a low, rounded neckline. A coat pattern may be adapted for the jacket, made sleeveless and not quite meeting at the front. Trim with fur, silver braid and stars. The skirt is a full, circular design. The Russian boots should have fur tops. The *koshnick* (headdress) may be cut out of cardboard, covered with black velvet and studded with brilliant stones or coins. A very good effect may be given in decorating the head dress by stenciling in colors. Stenciling also may be used for the border on the skirt and frills.



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CLAIRES DE LUNE

(Fairy of Moonlight)

This is a graceful and airy costume to depict either the Fairy of Moonlight or the Goddess of the Night. The Fairy of Moonlight appears when the moon is in the heavens, shedding a silver light over the flowers, the grass and the water. The Goddess of the Night

comes to light up the night only when the Fairy of Moonlight withdraws her brilliancy and the streams and fields are in darkness.

MATERIAL REQUIREMENTS

Tarlatan, tulle or sheer organza in a moonlight-blue, with silver cloth for the girdle and the hair band. Silver stars and crescents. Silver slippers studded with brilliants. Silver wand with silver crescents and stars. Electric battery for wand. This dress may also be used to represent Night, using black gauzy material and gold stars and crescents. The girdle and the hair band may be in gold or in black velvet. Gold or black slippers trimmed with stars. Gold wand.

DIRECTIONS

This costume may be made with a full bodice, cut straight and Shirred around the body like a camisole, using at least a yard and a half for an average-sized figure. It may also be cut with narrow shoulder straps and finished with little sleeve puffs. The skirt, which may be straight-gathered, should measure about six yards around. Two layers of sheer material should be used, making the underneath skirt about two yards narrower than the outside skirt. Hanging strips of tulle may be fastened to the shoulder straps, about a yard and a half long and ten inches wide. Use velvet ribbon, silver or gold ribbon for the hair band, and ornament with stars. The crescent may be made by using crinoline, satin wired at the edge and covered with gold or silver paper or cloth. It gives a very ethereal effect to hang a square of tulle in the color of the

dress, about a yard and a quarter each way, over the head, allowing it to cover the hair, which should be hanging. Or a wisp of tulle may be draped over the eyes. Stockings matching or flesh-color may be worn.

S-20



BONNIE LASSIE

(A Belle of Scotland)

In "Costume: Fanciful, Historical and Theatrical," the following description is given of a Scotch peasant's dress:

"The Highland dress was in its original form a chequered covering known as a *breconfeile*, a plain piece of tartan two yards wide and six yards in length placed around the waist in folds, and held in position by a leather belt. The plaid was fastened on the left shoulder by a large brooch, the right end hanging down longer than the left, being tucked into the belt, while the right arm was left uncovered save in the severest weather, when the plaid was thrown over the whole body.

"The national headdress of the Highlanders is a round flat bonnet of blue cloth, with an eagle's feather; and for many centuries men and women wore plaids alike, the usual colors being white striped with red, black or blue."

MATERIAL REQUIREMENTS

For an inexpensive costume, use plaid gingham for the skirt and shawl drapery, plain-colored linen or chambray for the coat, and the same material for the tam-o'-shanter. Use a white cotton voile blouse, with lace jabot and sleeve frills. Stockings to match the gay stripe in the plaid or plaid half hose may be worn, with Colonial pumps with large buckles.

For a more expensive costume, use Scotch plaid for the skirt, black velvet for the coat, with gold or silver braid, fine lace and sheer lawn for the blouse, and velvet for the tam cap, adorned with a long quill with plaid half hose are effective, the latter being characteristic of the native dress.

DIRECTIONS

Make a straight kilted or plaited shirt, reaching just to the knees, or about twelve inches from the ground. Use a coat pattern for the jerkin in straight lines. Round out the neck line, slash the lower edge of the coat in battlement tab effect, and make the sleeves three-quarter length, with turn-back cuffs revealing the lace frill. Outline with two rows of narrow gold or silver braid. A twenty-two-inch circle of plaid or velvet attached to a two-inch-wide band the size of the head will make the cap. A strip of plaid three-quarters of a yard wide and about two yards and a half long, with fringed ends, will make the shawl, laid in flat plaits and draped from the shoulder, where it is fastened with a buckle.



S-21

BEE WITCH

(Distantly Related to an Old Woman Who Swept the Cobwebs From the Clouds)

There are many who may claim that this lovely young creature is a witch. This is a sad error, as can be seen in the sub-title; there is even grave doubt that she was related to the old woman with evil powers who practiced sorcery when she was not loftily occupied in riding a broom and sweeping the clouds. If you are not cautious, you may be bound by the witchery of her smile and grace and held by the lure of her eyes, but never will you come under the spell of her evil witchcraft.



S-22

to the simple peasant costume they affected. For the French period, the hat should be a little Watteau shape, dipped low down in front and high in back, and tied on the head with a ribbon band ending in a bow in back. A white muslin cap with a full crown and a deep frill may also be worn for the milkmaid's costume.

MATERIAL REQUIREMENTS

White cotton voile for the fichu, full underbodice and sleeves. The voile may also be used for the apron, although a heavier material, such as poplin or cotton gabardine, would give better results. Underskirt of red-and-white-striped material—one of the many awning-striped fabrics may be utilized for this purpose. Flowered chintz or cretonne may be used for the panniers and plain-colored sateen for the pointed, laced bodice. The hat may be of crêpe or of shiny black paper.

DIRECTIONS

Make a full plain waist with very full Bishop sleeves out of white cotton voile. Use the same material for the fichu and the frill. A fichu may easily be made by using a square big enough to reach low down in front, cutting from corner to corner, rounding off the center point for the back, and finishing with a deep frill. The bodice should be snug-fitting and boned at the front. Drape the panniers, make the apron straight and full-gathered, extending all around, and the striped skirt may be straight-gathered or gored. The hat should be black, with a black or a white band and a silver buckle. Colonial pumps and white silk stockings are worn. Any pretty little long-handled broom may be carried, or a bunch of twigs tied together with a ribbon bow. A bunch of willow twigs concealing a lavender or Oriental sachet would also be an innovation. This costume

would be charming for a shepherdess, with a big picture hat and crook. It is a typical costume of the time of Marie Antoinette, and when she and the ladies of her court played at being milkmaids, in the beautiful gardens at Versailles, this is doubtless very similar

“MIDINETTE”

(A French Sewing Girl)

Who can think of Paris without the “midinettes,” the girls who stitch and sew from early morning until evening? They are just as much a part of Paris as the Notre Dame, the Bois or the Rue de la Paix. On this famous old *rue* they may often be seen walking at noon after they have eaten their *déjeuner*, just before hurrying back to the workrooms where they help make the most wonderful garments for lovely women the world over. Then often on the way home there is a parcel to deliver, and here is one of the gayest little “midinettes,” at the end of the day, homeward bound and dressed as we like to imagine they appear on the streets of gay Paris.

MATERIAL REQUIREMENTS

Flowered chintz in gray with pink flowers for the dress. White fichu of fine Brussels net frills; gray slippers and stockings, and a big, wide-brimmed gray hat, trimmed with a black velvet band and a tall ornament of flowers. A big fancy hatbox hung over the arm and trimmed with ribbons.

DIRECTIONS

Use for this dress a plain waist pattern, with elbow-length sleeves cut in a “V” shape. Finish the sleeves with a circular frill of net. Make a net fichu. The skirt may be full-gathered, from two yards and a half to three yards in width, and it should be made nine or ten inches from the ground. Complete with a tiny apron, with a bib, and finish with long ends in back tied in a perky bow. Black velvet ribbon may be tied around the wrists and also the neck. The hair should be arranged in an extreme style.

This is a charming dress for an aid at a bazaar or for a flower fête, and it may quickly be made by adding a pretty organdie apron to a flowered voile or lawn dress with a fichu to match. Any wide-brimmed hat may be worn, and ribbon streamers in a brilliant color added to give a more picturesque effect. As nearly everyone has on hand or can borrow a fichu or an apron, and as even cretonne may be pressed into service for the dress, it is a good costume to wear when there is not much time for preparation.



S-23

WILHELMINA

(A Dutch Peasant Costume)

Much native charm and individuality can be given to the quaint costume worn by the peasantry of the Netherlands and Belgium, for indeed there is not a great deal of difference between the national costumes of these two little countries. From one generation to another the same type of dress has been worn, the dress of the children differing but slightly from the dress of the older folks. Distinct features of the national dress are the exceedingly full skirts, held out by full, starched petticoats, the caps with eartabs, and wooden shoes.



S-24

MATERIAL REQUIREMENTS

Black, blue, green or brown somber-toned material for the skirt, in cambric or woolen. Several full muslin petticoats, stiffly starched. Full white muslin apron tied around the waist. Bodice to match the skirt. White muslin cap with pointed eartabs; thick stockings and wooden shoes.

DIRECTIONS

The dress illustrated here is a typical fisherman outfit, and is one of the most picturesque of the Dutch costumes. The waist is made with three-quarter-length sleeves, trimmed with bands of material to match the skirt, and the same material forms the lower portion of the waist. Cambric in dark green or golden brown could be used for the full skirt, and pale tan or gray for the waist. The bib front is not part of the apron, but a gayly-colored portion of the waist extending down the front and back under the apron. This may be of flowered chintz or cretonne. The apron in this costume is made with a different material at the top. For artistic effect, use pale tan, matching the light material in the waist for the lower portion and a white, plaid, or flowered top matching the bib of the waist. Dark stockings are nearly always worn, with black low shoes for dress occasions. Lace caps of exquisite beauty are the one vanity of the peasantry in some cantons; in others merely stiffly starched muslin ones of exquisite freshness and in many different shapes are worn. In fact, one's cap and dress proclaim one's residential section to the initiated. For gala occasions a velvet band with a heavy gold pin may be worn around the neck. It is said that never fewer than seven stiffly starched petticoats are worn, and sometimes as many as fifteen.

HELEN OF TROY

(Early Greek Costume)

Oh! thou art fairer than the evening air,
Clad in the beauty of a thousand stars!

In Greek legend Helen of Troy is one of those ideal creatures of the fancy over which time, space and circumstances, and moral probability, exert no sway.

MATERIAL REQUIREMENTS

Cashmere, flannel, albatross, nun's veiling or unbleached muslin may be used. Pins or brooches to fasten the *chiton* or undergarment and *diploidion* or overdrapery. Sandals are worn. Armlets, bracelets, earrings and necklaces, and a wreath, or bands, may be worn on the hair.

DIRECTIONS

Glove-fitting undergarments should be worn under this robe, and a non-transparent material chosen so that no petticoats will be required, as the beauty of this costume depends upon its grace and lightness, and this can only be given by a lack of superfluous underdrapery. A kimono nightgown pattern could be used, cut low and rounded at the neck and caught on the shoulder with an ancient fibula or brooch. The length may vary according to personal preference without inaccuracy of detail. The *diploidion* or shoulder drapery is an oblong-shaped piece of material draped low around the right side and drawn up to the shoulder and fastened with a brooch. This costume is always beautiful in white ornamented with embroidery or stenciled in gold, but it may be made also in yellow or a pale blue or dark color. The hair should be arranged in a high Greek Psyche knot, with bands of gold or silver drawn around.

THE PSYCHE KNOT

To arrange the hair fasten a circle of hair first on the crown of the head, and comb the hair all up around it in a soft pompadour, parting at the temples and taking back first the sides and then the center front. Comb up the back hair and divide the entire strand into two parts. Take one strand and form it into a firm loop for the center. Pin securely at the front and back ends of loop, tucking under the ends. Then take the other strand and swirl around the center loop. A very pretty finish is to make small curls of the ends, hanging them from under the knot on the right side. In this arrangement the hair need not be separated from the knot if it is sufficiently long to form both the coil and swirl around the base. Otherwise separate, and rough and brush each part so as to make it as full-appearing as possible.

Some types with full, well-rounded or a perfect oval-shaped face can wear the Psyche knot made in an extremely rigid form, while on more slender types it should be formed with a soft, full center coil and the hair wrapped around in looser lines.



S-25

PIERROT

(A Delicious Fool)

"Who lives without folly is not so wise as he thinks."—LA ROCHEFOUCAULD.

Pierrot, you must know, is a typical character in French pantomime. He is at once a gourmand and, whisper it ever so gently, a thief. Capable of every crime, incapable quite of any good action, and morally without sense or reason. He dresses in loose white clothes, with enormous buttons, and his face is whitened. There is a tradition that black buttons or balls and black spots are indicative of illimitable blackness of character; indeed, the more spotty the dress the more spotty the soul.

The present Pierrot was created by Gaspard Deburau under the Restoration; previous to this Pierrot had been a gayer and more insignificant personage, a cross between a fool and a clown.

MATERIAL REQUIREMENTS

Silesia, sateen or satin for cap and suit. About twelve yards of 27-inch material is required for an average size. Balls of fur, pompons of silk floss or buttons for trimming. Malines or tarlatan for ruff. Crinoline or buckram for cap foundation.

DIRECTIONS

For a beautiful costume, use glistening white satin for the peaked cap and suit. Trim with fluffy black silk pompons or fur balls. Large wooden molds are often used, covered with black satin. White satin striped with black bands and trimmed with balls should be used for the peaked cap. The ruff should be made of malines cut in strips ten inches wide, then doubled, run with a gathering-thread and sewed to a band fitting the neck. Begin at the upper edge, sew across the width of the band, turn back, and sew to the upper edge again. The closer the rows are made, the fuller and more effective the ruff will be. Bias-cut satin is also often used, but this makes a very warm ruff. Black satin ballet slippers are part of this costume, with black balls and white stockings. White sateen or white silesia also gives very good results with the balls simulated by stenciling.

S-26



PIERRETTE

(A Feminine Pierrot)

"The face of every one that passes by me is a mystery!"—WORDSWORTH.

The feminine character of Pierrette shown here makes an exceedingly picturesque fancy-dress figure. The costume has been adapted partly from Pierrot and partly from the character of Harlequin, who represents a fool in French pantomime.

MATERIAL REQUIREMENTS

Black and white satin, sateen or silesia for the costume and neck and sleeve ruffs. Button molds covered in black are used for a trimming.

DIRECTIONS

The waist should be fitted snugly and cut extra long at the underarm, to allow for the fullness or wrinkled effect around the lower portion of the body. This is completed with a straight, full frill about five inches deep, cut in points. The skirt is full-gathered and should be made just to the knees, or below, and about three yards wide; haircloth or featherboning should be used to extend it. Satin bloomers may be worn underneath, with white silk stockings and black satin ballet slippers trimmed with silk pompons. The little Eton jacket should be snugly fitted front and back, cut short, with long, close-fitting sleeves. Follow the directions for the ruff given in the description of Pierrot, using satin for this one and sewing a fine silk or cotton-covered wire in the edge. A fitted skullcap should be worn for which silk or cotton jersey cloth may be used, and a small masque added.

The face should be painted white and the lips carmine. Usually a patch is worn to accentuate the whiteness of the skin. The cheeks should not be painted. Often when this character is assumed by a woman, no hat is worn and the hair is arranged high in a series of elaborate puffs on the crown of the head. Occasionally a diminutive hat in white satin, with a flat low crown and stiff round brim, barely covering the side of the head, where it is adjusted at a rakish angle, is added to give a more startling effect to the feminine wear. A monocle may be worn with the hat.

The strongly contrasted black-and-white scheme gives dash and snap to this costume, and it is most effective when a woman and her male escort assumed the masculine and feminine attires of Pierrot and Pierrette.



“LOST AWHILE”

(A Girl Pirate)



S-28

She is also called *Alone Crusoe*, as she was cast adrift on a beautiful tropical island in the South seas, just like the long-famed *Robinson Crusoe*, and, unlike her namesake, found no amusing comrade but had to live alone until rescued by the crew from a belligerent vessel trying to find a neutral port. When the vessel again set sail for _____ (Censor), the gallant captain offered to start her on her way back to her dear America once more, and since this thrilling encounter her intimate friends call her *Pyrate*, sometimes spelled “Pi.”

MATERIAL REQUIREMENTS

Brown denim, silesia, poplin or linen for the blouse and skirt. A red cambric handkerchief, which may be cut from corner to corner, using one half for the head and the other around the neck, and a sash of red cambric to drape around the waist. Flesh-colored stockings, and sandals or mocassins.

DIRECTIONS

For this dress, use a peasant blouse or middy pattern and a straight full skirt about two yards and a half in width, gathered around the waist. Slash the bottom of the skirt to give a ragged effect, and treat the sleeve ends in the same way.

This costume, being easy to make and requiring little sewing, may be readily evolved for an impromptu masque out in the country or at the seashore. It is particularly effective for a chorus dance, when the masculine members assume suits made of the same material with the shirt rolled back at the neck and finished with a knotted handkerchief. The trousers are finished with cut fringe the length of the side seams. A sombrero hat is worn and a leather cartridge belt, containing a dangerous-looking knife and revolver, completes the masculine equipment. “Lost Awhile” could also make her débüt under escort of a sailor boy with white duck trousers and middy and a sailor cap.

EGYPTIAN HANDMAID

The primitive Egyptian costume is depicted here in fuller lines than the tight sleeveless robe of diaphanous material which is historically more correct, although not so practical for a masque as the gown illustrated.

MATERIAL REQUIREMENTS

This costume may be of white, red or yellow muslin, pongee silk, linen, or cotton poplin. A striped head covering may be worn, and the jeweled girdle simulated by stenciling, or ornamented with jewels. Many anklets, big circular earrings and a jeweled collar may be worn. One chronicler speaks of this collar as "the chief article of attire," composed of jewels, beads, enamel and metal work. Sandals, a mere pad or sole of leather, bound to the foot by papyrus or two straps, are part of the attire.

DIRECTIONS

Here a straight kimono pattern may be used, cutting it sleeveless, with deep armholes, and low in the neck in a "V" shape, or in a straight outline to the shoulders. Shape the girdle following the sketch. This may be made of a heavy scrim or be net embroidered, or made of the same material as the robe, stenciled, or the design cut out of gold paper, and ornamented with large colored-glass stones or beads. Heavy cardboard covered with gold paper may be used for the armlets. The head covering (*yashmak*), worn outdoors, may be made from a straight piece of material long enough to extend well below the shoulders on each side, and wide enough to extend from the forehead to the back of the head and allow for soft folds across the top. If a plain material is used, stripes may be painted on. This should be attached to a gold band fitted to the head at the front and back, overhanging it at the sides. The Egyptian ornament, which is a type of fan, may be made by attaching a long quill or peacock feathers in a fan stick which has been gilded.



S-29

CARMEN

(The Cigarette Girl)

The reckless, bewitching cigarette girl, Carmen, who later became a gypsy, heroine of the opera of the same name by Bizet, has always been a picturesque character for a masquerade. Here is opportunity for richness and brilliancy of color and fabric and picturesque, careless grace in drapery.



S-30

Ah! when of gay guitars the sound
On the air in cadence ringing,
Quickly forth the gypsies springing,
To dance a merry, mazy round.
—GYPSY SONG FROM "CARMEN."

MATERIAL REQUIREMENTS

Handsome silk shawl, embroidered or plain, with long silk fringe. Satin for skirt. This costume may be developed in red or white, or these two colors combined. It is also effective in black and white and yellow and black. High-heeled satin slippers and silk stockings matching the dress, or in white. Fan, earrings, Spanish back-comb or flowers for the hair.

The hair may be parted at the center and worn low, or arranged high in a roll and ornamented with a Spanish comb. In dressing this part much individuality has been given to the costume by the various impersonators of Carmen. It should be kept in mind that Carmen was a cigarette girl and not a Spanish *grande dame*, and that the short voluminous skirt, uncovered head gayly ornamented with flowers or a high comb, or both, the brilliancy of the colorings and a profusion of jewels are typical of this character.

DIRECTIONS

This skirt should be close-fitted around the hips and widely flaring at the lower edge. A simple white batiste or cotton voile blouse or a tightly-fitted bodice may be worn and the shawl draped over it. Any preferred draping may be followed. Here the shawl is folded from one corner to the other, and it is attached to the shoulder in back on the right side and drawn in a straight line around to the front, where it is passed under the right arm and then drawn up over the left shoulder to the front.

JOAN D'ARC

"The Maid of Orleans," as she is often called, is a familiar and beloved character in French national history. Her life, from her peasant birth to her death, which she met as a heretic, burned to the stake at Rouen, May 30, 1431, is too well known to need relating here. For war pageants, tableaux and bazaars the French heroine frequently is impersonated to typify or represent the French republic. This costume is designed from the one she wore at the coronation of the French King.

MATERIAL REQUIREMENTS

For this costume use sateen, or, if a more elaborate effect is required, velvet or lustrous satin may be used. Stencil or silver or gold paper cut in fleur-de-lis patterns may be used. Silk or cotton stockings and silver or gold slippers may be worn.

DIRECTIONS

This costume may be of dark blue, the color of blue in the French flag, or in the lighter, more brilliant French blue, spangled with gold or silver fleur-de-lis. Silver paper or stencil may reproduce the fleur-de-lis design. Satin or kid slippers, with stockings to match the material of the costume or color of the fleur-de-lis may be worn. Use a silver belt as a finish. The standard should match the costume in color as to material and fleur-de-lis. Silver cord, a silvered pole and silver fringe should be used if the fleurs-de-lis are of silver. When gold is used the trimmings and pole should be in gold. Old kid slippers, painted with gold or silver, would be effective worn with this costume.

Historical references state that Joan d'Arc wore her hair in a number of different styles. The effect of the bobbed hair, however, with the ends rolled under, has long been identified with this character. Then, too, if gauntlets and high boots are worn, and a sword is slipped through the belt, a silver helmet with a long white plume would make a fitting complement to this costume.



S-38

ALGERIA

The costume worn by the native Arabian woman in the French colony is a picturesque part of the old city of Algiers, which affords great delight to the traveler. One sees but flashing eyes between the enveloping sheet and graceful veil, and slim ankles rising above low-heeled slippers, as even the hands are generally concealed under the folds of the drapery.

MATERIAL REQUIREMENTS

For this costume a simple loose blouse of white crêpe or voile will be required, a large shawl-like drapery or burnos in white muslin, linen or gabardine, and colored sateen for the wide, loose bloomers. White stockings are generally worn, and the embroidered or plain soft-sole Turkish slippers make a pleasing part of the costume.

DIRECTIONS

The costume shown here is a literal adaptation of the native dress worn by the Mohammedan women, the Moors and Arabs, in the French colony of Algeria. Many different variations of this costume may be made for fancy dress, depending upon the latitude one is permitted for expenditure and the imagination which the wearer or the person designing the costume possesses. In the native dress, orange or medium light blue trousers are worn with a white burnos and veil, making a very substantial dress which envelops the figure, completely obliterating form and lines.

Many charming variations of this costume are made for masques with the full trousers and blouse in satin, or a low-cut evening waist with folds enveloping the figure, such as no Mohammedan woman could possibly venture outdoors in, is worn. The face veil and burnos are of voile, chiffon, malines or net, and beautiful jewels are lavishly worn on the arms, neck, head and fingers. There is, apparently, no limit to the gorgeousness of the Moorish costume if one wishes a beautiful, rich dress for a bal masque, representing the more elaborate dress worn by the wealthy women of this race in their homes, where veils and conventionality are laid aside.



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